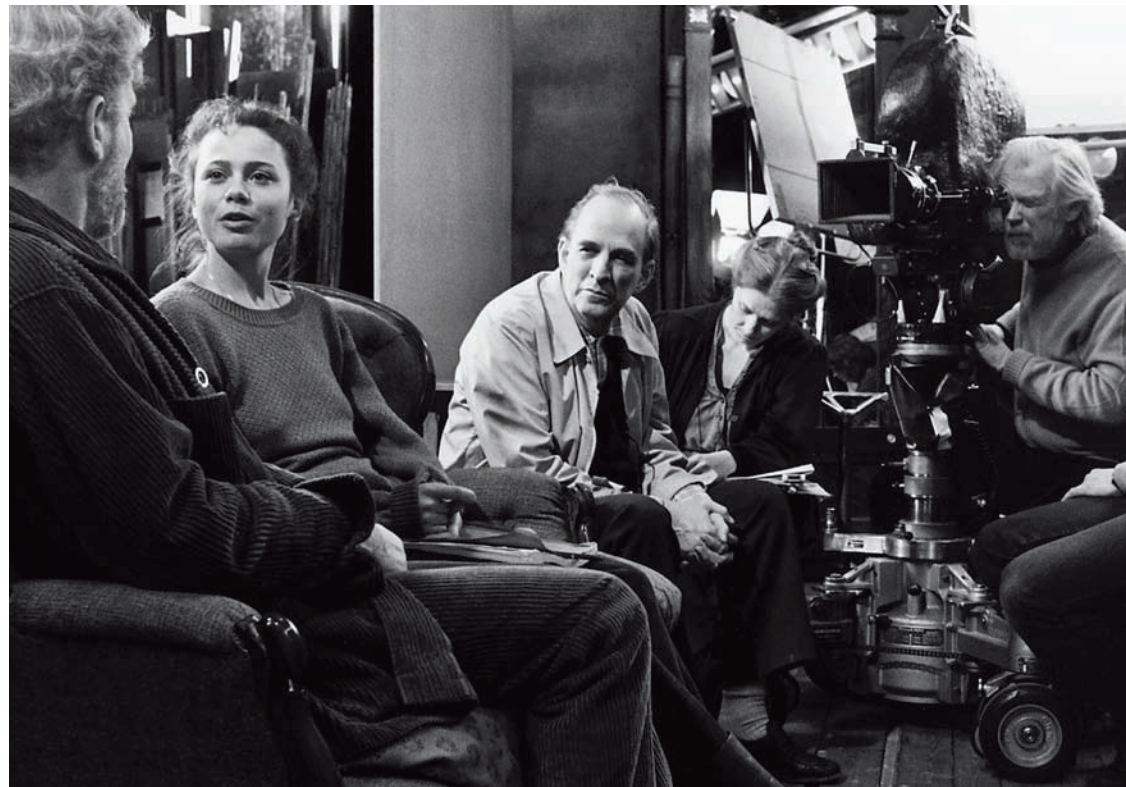


Portrait of the Artist



With an array of psychologically acute and philosophically challenging films, Ingmar Bergman almost single-handedly created the art-house picture. In the new book *The Ingmar Bergman Archives*, we get a glimpse of the director creating his remarkable body of work.



HANDS-ON: (opposite) In his early films, Bergman was insecure about the technology of filmmaking. "The crew, the cameras, the sound equipment—everything. But in *Summer Interlude* (1951), I suddenly felt that I knew my profession." (left) Bergman directs Erland Josephson and Lena Olin in *After the Rehearsal* (1984), a film he shot in 16 mm for Swedish television about the relationship between a stage director and his actress.





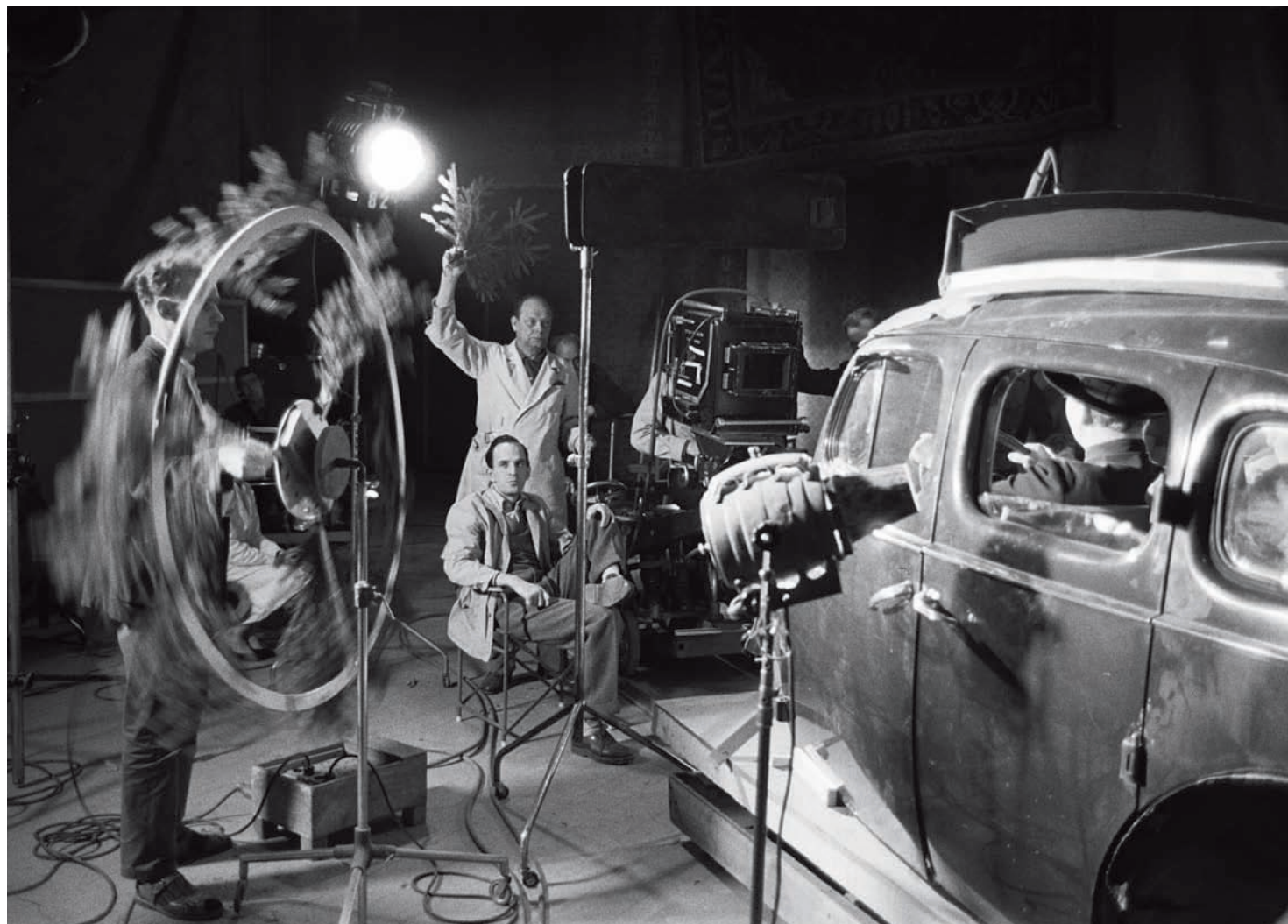
OUTSIDE THE BOX: For *Summer With Monika* (1953), with Harriet Andersson, it was difficult to shoot the interior of a boat, so Bergman rigged this enclosed set. "There has never been a girl in Swedish films who radiated more erotic charm than Harriet," Bergman said. Cut by Swedish censors, it was released in the U.S. as *Monika: The Story of a Bad Girl*.



DOUBLE VISION: Bergman and cinematographer Sven Nykvist shot *Persona* (1966), with Bibi Andersson, almost exclusively in close-ups and wide shots. He considered the close-up "the height of cinematography" because it gave him "that incredibly strange and mysterious contact you can suddenly experience with another soul."



INTERIORS: Bergman stages a long tracking shot with Liv Ullmann in *Cries and Whispers* (1972). The film was predominantly shot in shades of red, which indicated the interior of the soul. Bergman produced it with his own money and sold American rights to Roger Corman.



MOVIE MAGIC: In a shot from the comedy *The Devil's Eye* (1960), Bergman created the illusion of speed by reflecting the moving shadows of foliage off passengers' faces sitting in a stationary car. "For me," the director said, "the lighting of the image decides everything."



LIFE OF THE PARTY: Bergman shot much of his sex farce *Smiles of a Summer Night* (1955) in medium-long shots to allow the characters to move within the frame and sort things out for themselves. "Comedy is a genre with terrific demands for precision, lightness and body."



TAKE FIVE: Bergman relaxes between takes on the set of *Fanny and Alexander* (1982) with his friend and colleague of 40 years, Erland Josephson. "There is a sensual satisfaction in working in close union with strong, independent, and creative people. Sometimes there is a special happiness in being a film director."



EMOTIONAL WRECK: *Autumn Sonata* (1978) was the first and only time Ingmar and Ingrid Bergman worked together. At first they had a combative relationship, then "the mask fell," the director said, "and the camera registered the face of a suffering human being." Said the actress, "As a director, you know he is suffering with you."



LIGHT YEARS: For *Winter Light* (1963), which takes place mostly in a church in daylight over three hours, Bergman, with Ingrid Thulin and Nykvist, wanted an almost imperceptible change in the quality of the light. "Light and faces surrounded by shadows. This is what fascinates me."



KISS OF DEATH: Bergman called *The Seventh Seal* (1957) a "kind of road movie, traveling without constraint in time and space." He wanted the face of Death to have the look of a white clown and a skull. "There are many directors who forget that our work in film begins with the human face."



IN CHARACTER: Liv Ullmann made 10 films with Bergman, including *Shame* (1968). "I know my actors well," he said. "I know how many parts each carries within him.... An awful lot of things go on between me and the actors, on a level that defies analysis."